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From the Library of the
Fogg Museum of Art
Harvard University

SUPPLEMENT

Miss Boughton

TO

THE HISTORICAL AND DESCRIPTIVE CATALOGUE

(TWELFTH EDITION)

OF THE

PICTURES, BUSTS, ETC.,

IN THE

NATIONAL PORTRAIT GALLERY,

ST. MARTIN'S PLACE, W.C.

APRIL, 1906.

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SUPPLEMENT

TO THE

HISTORICAL and DESCRIPTIVE CATALOGUE of the PICTURES, BUSTS, etc., in the NATIONAL PORTRAIT GALLERY.

APRIL, 1906.

GILBERT ABBOTT À BECKETT, 1811–1856.

Miniature painting by Couzens, on a photograph.

Journalist, comic-writer, and police magistrate. Born in London and educated at Westminster School. Called to the Bar at Gray's Inn, but devoted himself to literature. His writings being chiefly in the comic vein, he produced and edited the first comic paper in London, called 'Figaro in London,' and was one of the original staff of 'Punch.' He contributed also to 'The Times,' 'The Illustrated London News,' and other journals. As the author of 'The Comic History of England,' and other similar works, he showed an unusual power of genial and subtle wit and humour, which has always remained popular. In 1849 he was appointed a metropolitan police magistrate, in which capacity he was much respected.

Presented, March, 1904, by his son, Arthur W. à Beckett, Esq. (1362.)

To the waist, seated, facing spectator.

Dimensions—(oval). 4¼ ins. by 3¼ ins.

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GEORGE MONCK, DUKE OF ALBEMARLE, K.G., 1608–1670.

Drawn and engraved from the life by David Loggan.

See page 4.

Purchased by the Trustees, March 1890. (833.)

This engraving has been withdrawn from exhibition.

JOHN BASKERVILLE, 1706–1775.

Painter uncertain.

Printer. Born at Wolverley in Worcestershire, and settled at Birmingham as a stone cutter and writing-master, and later as a maker of japanned goods. About 1750 he commenced experiments in type-founding, and printed his first work in his own types, a 'Virgil,' in 1757. On account of the excellence of his types he was employed as printer by both the universities of Oxford and Cambridge. He printed editions, chiefly at his own risk, of many classical authors, and, although an infidel in religion, he printed three editions of the Bible, nine of the Book of Common Prayer, and other religious works, his books being regarded as masterpieces of typographic art. Died in his house at Birmingham.

Purchased by the Trustees, January 1905. (1394.)

Seated figure to below the waist, facing the spectator, hands resting on the handle of a stick.

Dimensions—28 ins. by 23 ins.

WILLIAM HENRY WEST BETTY, 1791–1874.

Painted by John Opie, R.A.

See page 39.

Represented as 'Young Norval' in Home's play of 'Douglas.

Bequeathed, January 1905, by his son, Henry Thomas Betty, Esq. (1392.)

Full-length in highland costume, advancing towards the spectator.

Dimensions—77 ins. by 57 ins.

JOHN ARTHUR DOUGLAS, SECOND BARON BLOOMFIELD, P.C., G.C.B., 1802–1879.

Painted in 1820 by Sir Thomas Lawrence, P.R.A.

Diplomatist. Entered the diplomatic service at the age of sixteen, and served throughout his life, rising to be Ambassador to the Emperor of Austria in 1860. On his retirement in 1871 he was created a peer of the United Kingdom, having succeeded his father in the peerage of Ireland in 1846. Died in Ireland.

Bequeathed by his widow, and accepted by the Trustees, July 1905. (1408.)

Bust, body facing front, face in profile to the left.

Dimensions—29¼ ins. by 24⅞ ins.

SIR JAMES BROOKE, 1803–1868.

Marble bust, sculptured by Thomas Woolner, R.A.

See page 54.

Bequeathed by Mrs. Susan T. Knox, and accepted by the Trustees, February 1905. (1426.)

The plaster cast from a bust modelled by G. G. Adams, purchased in April 1899 (No. 1200), has been withdrawn from exhibition.

EDMUND BURKE, 1729–1797.

Copy in miniature after a painting, executed in 1774 by James Barry, R.A., in the National Gallery of Ireland.

See page 65.

Purchased by the Trustees, March 1891. (854.)

Bust, face three-quarters to the right.

Dimensions—2⅞ ins. by 2 ins.

GEORGE GORDON, SIXTH BARON BYRON, 1788–1824.

Marble bust sculptured at Pisa in 1822 by Bartolini.

See page 70.

Purchased by the Trustees, March 1904. (1367.)

THOMAS CARLYLE, 1795–1881.

Cast from a death-mask taken by Sir Joseph Edgar Boehm, Bart., R.A.

See page 81.

Presented, March 1904, by Mrs. William Edward Hartpole Lecky. (1361.)

TIBERIUS CAVALLO, F.R.S., 1749–1809.

Painted probably by John Zoffany, R.A.

Natural philosopher and writer on electricity. Born at Naples, but settled at an early age in England. Author of 'A Complete Treatise on Electricity,' 1786, and other scientific works, and inventor of many instruments for electrical and chemical experiments.

Purchased by the Trustees, July 1905. (1412.)

Full-length standing figure by a table with electrical apparatus.

Dimensions—23¼ ins. by 19¼ ins.

CHARLES ABBOT, FIRST BARON COLCHESTER, 1757–1829.

Painted in 1801 by John Hoppner, R.A.

Statesman. Born at Abingdon and educated at Westminster and Christ Church, Oxford. Called to the Bar in 1783, and in 1794 appointed Clerk of the Rules in the Court of King's Bench. Entered Parliament as Member for Helston, 1795, and became distinguished for his active share in many important proceedings of Parliament, including the first Census Act for ascertaining the population of Great Britain. Appointed Chief Secretary and Keeper of the Privy Seal for Ireland in 1801, and Speaker of the House of Commons in 1802, a post which he held until 1816, when he retired and was raised to the peerage. In 1808 he received the formal thanks of the House of Commons for his upright, able, and impartial conduct.

Bequeathed by Captain George Bramwell, and accepted by the Trustees, November 1905. (1416.)

Seated figure in robes, face three-quarters to the right.

Dimensions—29¼ ins. by 24¼ ins.

GEORGE COLMAN, 1732–1794.

Painted in 1790 by Sir Joshua Reynolds, P.R.A.

See page 113.

Purchased by the Trustees, March 1904. (1364.)

Seated figure, half-length, head resting on arm, face three-quarters to the left.

Dimensions—29 ins. by 24¼ ins.

WILLIAM COMBE, 1741–1823.

Painted by Richard Cosway, R.A.

See page 113.

Omit, owing to erroneous description.

CAPTAIN JAMES COOK, R.N., 1728–1779.

Painted in 1766 for the Governor of Newfoundland.

See page 116.

Purchased by the Trustees, July 1905. (1414.)

Standing figure in uniform, to below the waist, face three-quarters to the right.

Dimensions—35½ ins. by 27 ins.

JOHN SELL COTMAN, 1782–1842.

Drawn by Horace Beevor Love.

Landscape-painter. Born and educated at Norwich. Came to London about 1798 and studied with Turner, Girtin, and others at Dr. Monro's house. First exhibited at the Royal Academy in 1800. In 1807 he returned to Norwich, where he settled and continued to practise his art as one of the leading members of the Norwich School of landscape-painting. Besides his painting Cotman was associated with Mrs. Dawson-Turner in several works on architecture and archæology, for which he made numerous etchings. Later in life he obtained, through the influence of J. M. W. Turner, R.A., the post of drawing master to King's College, London, and he left Norwich for London, where he died. He holds a high reputation as an original and versatile artist.

Purchased by the Trustees, March 1904. (1372.)

Seated, to the waist, face three-quarters to the right.

Dimensions—(oval), 10½ ins. by 8 ins.

WILLIAM COWPER, 1731–1800.

Drawn in crayons in 1792 by George Romney.

See page 121.
Purchased by the Trustees, November 1905. (1423.)
Bust, wearing a white cap, face three-quarters to the left.
Dimensions—22½ ins. by 18½ ins.

DAVID COX, 1783–1859.

Painted in 1831 by William Radclyffe, Junior.

See page 122.
Purchased by the Trustees, May 1905. (1403.)
Seated figure to the waist, face three-quarters to the right.
Dimensions—29¾ ins. by 24½ ins.

MARY ANN CROSS, 'GEORGE ELIOT,' 1819–1880.

Replica by M. d'Albert Durade of a portrait painted by him at Geneva in 1849.

Purchased by the Trustees, June 1905. (1405.)
Seated figure to below the waist, face three-quarters to the right.
Dimensions—13½ ins. by 10½ ins.

GEORGE CRUIKSHANK, 1792–1878.

Painted in 1836, artist uncertain.

See page 130.
Purchased by the Trustees, July 1904. (1385.)
To the waist, face slightly turned to the right.
Dimensions—12¼ ins. by 10¼ ins.

CHARLES ROBERT DARWIN, LL.D., F.R.S., 1809–1882.

Terra-cotta bust modelled by Horace Montford.

See page 139.

Original model for a bronze bust now at Pittsburg, U.S.A.

Presented, March 1905, by the artist. (1395.)

THOMAS DIMSDALE, M.D., F.R.S., 1712–1800.

Miniature-painting by Plimer.

See page 147.

Presented, February 1880, by Mrs. J. C. Dimsdale. (600.)

This portrait was stolen from the Collection in October 1904.

SIR HERBERT BENJAMIN EDWARDES, K.C.B., 1819–1868.

Painted by Henry Moseley.

Highly distinguished for his services in the Punjab and on the North-western frontier of India. Commissioner at Peshawur, 1853–1859, where he executed an important treaty with the Ameer of Afghanistan. In 1857 he raised, with the sanction of Lord Lawrence, a mixed force which maintained order in the Punjab during the great Mutiny. Died in London.

Bequeathed, January 1905, by his widow. (1391.)

Full-length standing figure, in Afghan dress, face three-quarters to the left.

Dimensions—98 ins. by 64 ins.

WILLIAM ETTY, R.A., 1787–1849.

Painted by himself.

See page 166.

Purchased by the Trustees, March 1904. (1368.)

Half-length seated figure in profile to the left.

Dimensions—15¼ ins. by 12 ins.

HENRY FAWCETT, F.R.S., 1833–1884.

Colossal bust, original cast from the model by H. R. Hope-Pinker for the statue erected at Salisbury.

See page 170.

Presented November 1905, by the artist. (1418.)

The medallion, modelled in plaster by *Mary Grant*, purchased in February 1897 (No. 1086) has been withdrawn from exhibition.

WILLIAM JOHNSON FOX, 1786–1864.

Painted by his daughter, Mrs. Eliza Florance Bridell.

Preacher, politician and journalist. As an Unitarian minister and radical politician he was famous for his powers of oratory. M.P. for Oldham, 1847–1863.

Presented, May 1904, by his son-in-law, the artist's second husband, George E. Fox, Esq., F.S.A. (1374.)

Bust facing the spectator.

Dimensions—23½ ins. by 19½ ins.

JOHN GIBSON, R.A., 1790–1866.

Drawn by Henry Hoppner Meyer.

See page 188.

Purchased by the Trustees, March 1904. (1370.)

Bust, profile to the right.

Dimensions—9¾ ins by 6¾ ins.

SIR JOHN HARMAN, 1625 ?–1673.

Painted by Sir Peter Lely.

Admiral. Commanded the 'Welcome' under Admiral Blake in the battle off Portland on February 18, 1653, and again under Admiral Lawson in the battle off the North Foreland on June 2, 1653. Commanded the 'Diamond' under Admiral Blake in the

Mediterranean, 1653–5, and the 'Worcester' at the attack on Santa Cruz. Commanded the 'Royal Charles,' the Duke of York's flagship, at the battle off Lowestoft on June 3, 1665, after which he was knighted and promoted to be Rear-Admiral of the White Squadron. As such he took a prominent part in the 'Henry' in the great battle off the North Foreland in November, 1666, when he was severely wounded, and only escaped capture by refusing to surrender. In 1667 he was appointed Admiral and Commander-in-Chief in the West Indies, and defeated the French at Martinique. In 1672, as Rear-Admiral of the Blue, he took an important part, under Lord Sandwich, at the battle of Solebay, and in 1673, as Vice-Admiral of the Red, he served under Prince Rupert off the Dutch coast. He was appointed Admiral of the Blue, but did not live to enjoy his command.

Purchased by the Trustees, November 1905. (1419.)

Standing figure to the knees, to the left, face looking round at spectator.

Dimensions—48½ ins. by 39 ins.

WARREN HASTINGS. 1732–1818.

Painted by Arthur W. Devis.

See page 218.

Deposited on loan, February 1888, by the Secretary of State for India in Council. (778.)

This portrait has been returned to the Secretary of State for India in Council.

NICHOLAS HEATH, D.D., 1501?–1578.

Painted in 1566.

Archbishop and Lord Chancellor. Born in London and educated at Cambridge. Archdeacon of Stafford, 1534, and sent on a mission to the Smalkaldic League in Germany in 1535. Bishop of Rochester, 1539, and of Worcester, 1543. Deprived of his see in 1551 for opposition to Archbishop Cranmer, but restored on the accession of Mary. Elected Archbishop of York in 1555, and Lord Chancellor in 1556. On the accession of Elizabeth, which he proclaimed in the House of Lords, he was allowed to retain his Archbishopric, but was shortly after deprived of the

great seal. In 1559 he was deprived of his see for refusing to conform to the Supremacy Act and committed to the Tower. He was shortly afterwards released and allowed to retire to Cobham in Surrey, where he died. He retained the friendship of the Queen, as he did much to control the influence of the Romanist party.

Purchased by the Trustees, November 1904. (1388.)

Panel, seen to the waist in black gown, face three-quarters to the right.

Dimensions—25 ins. by 18 ins.

HENRY VIII, 1491–1547.

Painted probably by a German artist.

See page 226.

Represented at about thirty years of age.

Purchased by the Trustees, June 1904. (1376.)

To the waist, facing the spectator, face three-quarters to the right.

Dimensions—21¾ ins. by 16¼ ins.

SIR JOHN FREDERICK WILLIAM HERSCHEL, BART., K.H., F.R.S., D.C.L., 1792–1871.

Drawn by Henry William Pickersgill, R.A.

Astronomer and only child of Sir William Herschel. Born at Slough, and educated at Eton and St. John's College, Cambridge. Senior Wrangler, 1813. Though at first disposed to study chemistry and optics, he eventually adopted astronomy in order to carry on his father's work. Though his name is not identified with any special individual discovery, he was unsurpassed as a celestial explorer and observer, and as an expositor of his discoveries in writing. It was truly remarked of him, that every day of his long and happy life added its share to his scientific success. For four years, from 1834 to 1838, he resided near Cape Town, where some of his most important observations were made. Died at Collinswood in Kent and buried in Westminster Abbey.

Purchased by the Trustees, July 1904. (1386.)

Head turned slightly to the right.

Dimensions—12 ins. by 9 ins.

ROWLAND HILL, 1744–1833.

Small plaster bust, artist uncertain.

Eminent preacher. Sixth son of Sir Rowland Hill, Bart., of Hawkstone in Shropshire, where he was born. Educated at Shrewsbury and Eton and at St. John's College, Cambridge. At the university his religious views and work among the sick and poor, as well as preaching, brought him many insults, and delayed his ordination to holy orders for some years. Although he was ordained deacon in 1773 he was refused priest's orders on account of his irregular preaching. The Surrey Chapel in London was erected for him in 1783, where he attracted large congregations and took a prominent part in the religious and philanthropic movements of the time. Buried in the Surrey Chapel.

Presented, May 1905, by Mr. Francis Draper. (1401.)

HENRY RICHARD VASSALL FOX, THIRD BARON HOLLAND, 1773–1840.

Painted at Florence in 1796 by Louis Gauffier.

See page 234.

Purchased by the Trustees, July 1904. (1382.)

Full-length standing figure, leaning on a column, three-quarters to the left.

Dimensions—26¼ ins. by 19¾ ins.

SIR JOHN WALTER HUDDLESTON, 1815–1890.

Painted in 1888 by Francis Holl, R.A.

Judge. Born in Dublin and entered at Gray's Inn in 1836, practising with success as a criminal lawyer. Elected M.P. for Canterbury, 1865, and for Norwich, 1874. Called to the degree of Serjeant-at-Law, 1875, and raised to the Bench of the Common Pleas. Shortly afterwards he was transferred to the Exchequer, his patent as Baron of the Exchequer being the last to be issued as such. Died in London.

Bequeathed by his widow, the Lady Diana de Vere Huddleston, and accepted by the Trustees, July 1905. (1410.)

Seated figure in judge's robes to below the knees, three-quarters to the left.

Dimensions—49¼ ins. by 39¼ ins.

JOHN JOSHUA KIRBY, F.R.S., 1716–1774, [and SARAH BULL, his Wife].

Painted by Thomas Gainsborough, R.A.

Born at Wickham Market, Suffolk, the son of John Kirby, the Suffolk topographer. Settled at Ipswich and adopted art as a profession, through his early friendship with Gainsborough, the painter. Afterwards he devoted himself to the study and teaching of linear perspective, on which he published some important works. He was appointed teacher of perspective to George, Prince of Wales, by whom and George III. he was given the post of Clerk of the Works to Kew Palace. He was elected F.R.S. in 1767, and in 1768 was appointed President of the Incorporated Society of Artists. Buried at Kew, where Gainsborough was afterwards buried by Kirby's side. Mrs. Trimmer (see page 491) was Kirby's daughter.

Purchased by the Trustees, November 1905. (1421.)

Small full-length figures, seated in a landscape, almost facing the spectator.

Dimensions—29¼ ins. by 24½ ins.

HENRY PETTY FITZMAURICE, THIRD MARQUESS OF LANSDOWNE, K.G., 1780–1863.

Drawn in pencil in 1838 by Edmund Thomas Parris.

See page 281.

Purchased by the Trustees, July 1904. (1383.)

Bust, three-quarters to the right.

Dimensions—10¾ ins. by 8 ins.

WILLIAM EDWARD HARTPOLE LECKY, P.C., O.M., 1838–1903.

Painted in 1878 by George Frederick Watts, R.A.

Eminent historian and philosopher. Born at Monkstown near Dublin, the son of an Irish squire. Educated at Cheltenham College, and Trinity College, Dublin. In 1861 he published his first work 'Leaders of Public Opinion in Ireland,' and in 1865 'The History of the Rise and Influence of Rationalism in Europe,' followed in 1869 by the 'History of European Morals

from Augustus to Charlemagne.' These works established his reputation as a thinker and historian. In 1878 he published the first two volumes of his 'History of England in the Eighteenth Century,' which was not completed till the issue of the eighth volume in 1890. In 1896 he was elected M.P. for Dublin University and attained some eminence in the House of Commons. From 1895 to his death he was a Trustee of the National Portrait Gallery.

Presented, November 1903, by the artist. (1350.)

Bust, face almost profile to the right.

Dimensions—25½ ins. by 20¼ ins.

ANOTHER PORTRAIT.

Terra-cotta bust modelled by Sir Joseph Edgar Boehm, Bart., R.A.

Presented, March 1904, by his widow. (1360.)

GEORGE HENRY LEWES, 1817–1878.

Drawn in 1840 by Anne Gliddon.

Miscellaneous writer. Author of 'A Biographical History of Philosophy,' 1845–6, 'The Life of Goethe,' 1855, and other works of a critical or philosophical nature. Died at the Priory, St. John's Wood.

Presented, May 1904, by Edmund A. Lewes, Esq. (1373.)

Standing figure to the knees, face three-quarters to the right.

Dimensions—7½ ins. by 6¾ ins.

EDMUND LODGE, F.S.A., 1756–1839.

Painted by Lemuel Francis Abbott.

Born at Carshalton, Surrey. Entered the Army, but quitted it in 1773 and entered the College of Arms, becoming successively Bluemantle Pursuivant-at-Arms, Doncaster Herald, Norroy, and Clarencieux King-at-Arms. He earned a considerable reputation as a writer on history, heraldry, and genealogy, his best-known works being 'Portraits of Illustrious Personages of Great Britain,

engraved from Authentic Works,' first published in 1814, and the 'Genealogy of the British Peerage,' published in 1832. The well-known 'Annual Peerage and Baronetage,' which bears his name, was so called by his leave, but was not compiled by him. Died in London and buried in St. George's, Bloomsbury.

Bequeathed by William Guy, M.D., and accepted by the Trustees, July 1905. (1411.)

Bust, facing spectator.

Dimensions—29 ins. by 24¼ ins.

DAVID LUCAS, 1802–1881.

Drawn by T. Hunn, after John Lucas.

Mezzotint-engraver. Specially known by his fine engravings from the works of John Constable, R.A.

Presented, January 1904, by Mr. Ernest E. Leggatt. (1353.)

Head, profile to the left.

Dimensions—6½ ins. by 5¾ ins.

SIR CHARLES LYELL, BART., F.R.S., 1797–1875.

Painted by Lowes Dickinson.

See page 301.

Presented, November 1904, by Mrs. Henry Lyell. (1387.)

Seated figure to the knees, facing spectator, face three-quarters to the right, hands resting on a stick.

Dimensions—46¾ ins. by 34½ ins.

CATHARINE MACAULAY [GRAHAM], 1731–1791.

Painter uncertain.

Historian. Born at Wye in Kent, the daughter of John Sawbridge of Olantigh. Married George Macaulay, M.D., Physician to the Brownlow Street lying-in-hospital. She ranked as one of the most learned and cultured women of her time, and in 1763 published the first volume of her 'History of England from the

Accession of James I,' completed in eight volumes in 1783. This history brought her some temporary fame. Subsequently she became noted as "the ablest writer of the new radical school" (Lecky). In 1778 she married as her second husband, the Rev. William Graham. After a visit to America she died at Binfield in Berkshire, and was buried there.

Purchased by the Trustees, January 1904. (1357.)

Bust, face three-quarters to the right.

Dimensions—29¼ ins. by 24½ ins.

OWEN SWINNY, or MACSWINNY. Died 1754.

Painted by Peter Van Bleeck.

Born in Ireland. Playwright and manager of the Queen's Theatre, Haymarket.

Bequeathed by Captain George Bramwell and accepted by the Trustees, November 1905. (1417.)

To the waist, face three-quarters to the right.

Dimensions—30 ins. by 25 ins.

WILLIAM MASON, 1724–1797.

Miniature-painting, artist uncertain.

Poet. Son of the Vicar of Holy Trinity, Kingston-on-Hull, and educated at St. John's College, Cambridge. Friend at Cambridge of Thomas Gray, the poet. Published a great many poems, which were admired in his day, and edited his friend Gray's poems. Rector of Aston near Rotherham in Yorkshire, and Chaplain-in-Ordinary to George II and George III. Died at Aston and buried in Westminster Abbey.

Presented, January 1905, by the Hon. Philip Stanhope, M.P., a Trustee of the Gallery. (1393.)

Seated figure to the waist, face three-quarters to the right.

Dimensions—4¼ ins. by 3½ ins.

FREDERICK DENISON MAURICE, 1805–1872.

Death-mask in plaster, modelled by Thomas Woolner, R.A.

See page 325.

Presented, March 1905, by Lowes Dickinson, Esq. (1397.)

JOHN MILTON, 1608–1674.

Plaster bust modelled by Horace Montford from the head in clay at Christ's College, Cambridge, for the statue erected at Cripplegate.

See page 332.

Presented by the artist, March 1905. (1396.)

SIR HECTOR MUNRO, K.B., 1726–1805.

Painted in 1785, artist uncertain.

Eminent military commander in India. Son of Mr. Munro, of Novar. Entered the army at an early age, and, in 1759, went to India in command of the 7th foot. In 1764 he stamped out a great mutiny at Patna, and with a small army gained the great victory of Buxar in Behar, which left the English decisive masters of Hindostan. After this he returned to England and entered Parliament. In 1778 he was sent out as major-general to Madras, and captured Pondicherry from the French, for which services he was made K.B. In 1781 he commanded the right division of the army under Sir Eyre Coote at the great victory of Porto Novo. In 1782 he returned home and settled on his estate at Novar, where he died and was buried.

Purchased by the Trustees, March 1906. (1433.)

Full-length standing figure in uniform, face three-quarters to the right.

Dimensions—49 ins. by 38 ins.

SIR CHARLES JAMES NAPIER, G.C.B., 1782–1853.

Sketch in oils (unfinished) by Edwin Williams.

See page 344.

Purchased by the Trustees, March 1904. (1369.)

Seated figure, to the waist, at a table, writing.

Dimensions—21½ ins. by 17 ins.

The portrait of SIR CHARLES JAMES NAPIER, G.C.B., *sketched in oils by George Jones, R.A.*, and presented in November 1871, by the artist's widow (333), has been withdrawn from exhibition and transferred on loan to the Scottish National Portrait Gallery, Edinburgh.

SIR ISAAC NEWTON, P.R.S., 1642–1727.

Painted in his youth.

See page 351.

Purchased by the Trustees, March 1904. (1365.)

Bust, turned slightly to the right.

Dimensions—23 ins. by 20½ ins.

HENEAGE FINCH, FIRST EARL OF NOTTINGHAM, 1621–1682.

Painted by Sir Peter Lely.

Eminent lawyer and statesman. Son of Sir Heneage Finch, Speaker of the House of Commons. Educated at Westminster School and Christ College, Oxford. Entered Parliament after the Restoration in 1660, and became the official representative of the court and the church in the House of Commons. Gaining the confidence of Charles II, and being recognised as a constitutional lawyer of the highest repute, he rose to be Solicitor-General, Attorney-General, Lord Keeper of the Seals, and eventually, in 1674, to be Lord Chancellor, when he was raised to the peerage. He was created Earl of Nottingham in 1681.

Purchased by the Trustees, March 1906. (1430.)

Three-quarter length seated figure to the left in robes, face three-quarters to the left.

Dimensions—48 ins. by 39 ins.

MARY ANNE PATON, 1802–1864.

Painted (unfinished) by Thomas Sully.

Soprano vocalist. Born at Edinburgh. Appeared early on the stage and subsequently reached the highest rank, among English singers, as a soprano of high quality. Specially distinguished for her creation of the part of 'Rezia,' in Weber's 'Oberon,' in 1826. Married, first to Lord William Pitt-Lennox, from whom she obtained a divorce at her request, and, secondly, to Mr. Joseph Wood.

Presented, November 1903, by her representative, Robert H. Wood, Esq., M.A., Oxon. (1351.)

Bust, facing the spectator.

Dimensions—(oval) 22½ ins. by 19 ins.

THOMAS LOVE PEACOCK, 1785–1866.

Painted in 1858 by Henry Wallis.

Novelist and poet. Born at Weymouth. Practised literature at an early age, and in 1812 became acquainted with the poet Shelley, with whom he became very intimate. In 1816 he published the first of the satirical novels, for which he afterwards became noted. In 1819 he received an appointment in the East India House, but continued his official duties with a regular output of humorous fiction and poetry. Died at Halliford.

Purchased by the Trustees, March 1906. (1432.)

Head, facing spectator.

Dimensions—6½ ins. by 5½ ins.

STEPHEN PEARCE. *See* page 38 of the SUPPLEMENT.

CHARLES MORDAUNT, THIRD EARL OF PETERBOROUGH, K.G., 1658–1735.

Painter uncertain.

One of the most conspicuous characters of his age, as naval and military commander, diplomatist, and politician. Eldest son of John, Viscount Mordaunt and Elizabeth Carey, his wife.

Entered the navy in 1674, and succeeded his father, as Viscount Mordaunt, in 1675. In 1688 he was active in promoting the landing of William III., and was created Earl of Monmouth for his services. In 1697 he was imprisoned for complicity in Sir John Fenwick's plot, and in the same year succeeded his uncle as Earl of Peterborough. In 1705 he was appointed general and commander-in-chief of the forces in the expedition and fleet to Spain, in conjunction with Sir Cloudesley Shovell. His conduct of the campaign, though it included some conspicuous successes, laid him open to charges, which led to an inquiry into his conduct by the House of Lords, who, however, approved and commended his services. He was subsequently employed on special embassies to Vienna, Frankfort, and Italy, until the accession of George I., when he was recalled and fell out of favour. Died at Lisbon, and buried at Turvey, in Bedfordshire. Not long before his death he acknowledged his marriage with Anastasia Robinson, the singer.

Purchased by the Trustees, March 1904. (1366.)

Standing figure to below the knees, in armour, face slightly turned to the right.

Dimensions—63 ins. by 44 ins.

RICHARD GRAHAM, VISCOUNT PRESTON, 1648–1695.

Attributed to Sir Godfrey Kneller.

Diplomatist and statesman. Born at Netherley, Cumberland, and educated at Westminster School and Christ Church, Oxford. Entered Parliament in 1675 as M.P. for Cockermouth. He became a zealous advocate and supporter of James, Duke of York, and was created a peer of Scotland in 1680. In 1682 he was appointed Envoy-Extraordinary to the Court of France, but returned to political life in England on the accession of James II. He was appointed Lord President of the Council, and after the revolution was the chief agent in promoting the cause of the exiled King. He was three times sent to the Tower, and was finally condemned to death for high treason in 1691. On confessing his guilt and betraying his accomplices, he was pardoned and released to meet with the execrations of his party. Died at Nunnington, Yorkshire.

Purchased by the Trustees, November 1905.

Seated figure to the knees, face three-quarters to the left.

Dimensions—41 ins. by 33¾ ins.

AUGUSTUS WELBY NORTHMORE PUGIN, 1812–1852.

Painter uncertain.

Gothic architect. Born in London, son of Augustus Charles Pugin, also a well-known architect. Educated at Christ's Hospital and studied architecture under his father. As early as 1827 he was engaged in designing furniture for Windsor Castle. His artistic and religious sympathies led him to be received into the Roman Catholic Church, and ever afterwards he believed that form of the Christian religion and Gothic architecture to be intimately associated. Through Pugin's influence Gothic architecture prevailed far and wide throughout England. He assisted Sir Charles Barry in the designs for the new Houses of Parliament. Excess of work and fervent zeal for his art and his religion unhinged his mind and caused premature death.

Purchased by the Trustees, May 1905. (1404.)

Bust, face three-quarters to the right.

Dimensions—24 ins. by 19½ ins.

HENRY PURCELL, 1658 ?–1695.

Painted by John Closterman.

Eminent musical composer. Born in London, and became a chorister of the Chapel Royal in 1664. Studied under Pelham Humfrey. Attaining rapid success as a musical composer and organist he was appointed organist of Westminster Abbey in 1680 and of the Chapel Royal in 1682, and held these two posts until his premature death. Buried in Westminster Abbey. As a composer of vocal, dramatic and instrumental music, both sacred and secular, he remains unsurpassed among English musicians.

Purchased by the Trustees, November 1903. (1352.)

Bust, face three-quarters to the left.

Dimensions—29 ins. by 24¼ ins.

JOHN PYM. *See* page 39 of the SUPPLEMENT.

JOHN QUICK, 1748–1831.

Painted by Thomas Lawranson.

Comedian. Born in Whitechapel the son of a brewer. First appeared on the stage in 1761 at the age of fourteen. He was afterwards specially noted for his performances in comic roles, and was the original 'Tony Lumpkin' in 'She Stoops to Conquer.' He was a special favourite with George III. After a successful career he retired in 1813. Buried at Lower Holloway.

Purchased by the Trustees, January 1904. (1355.)

To the waist, face slightly turned to the right, wearing a hat.

Dimensions—29 ins. by 24 ins.

CECIL JOHN RHODES, P.C., 1853–1902.

Painted (unfinished) by George Frederick Watts, R.A.

African statesman. Born at Newport, Bishop's Stortford, Essex, fourth son of the vicar there. Through delicate health he was sent to South Africa with success, but after returning to England and studying for a time at Oriel College, Oxford, he was compelled to return to South Africa to recover his health. He then settled at Kimberley diamond mines and eventually brought about the amalgamation of the diamond mines in the De Beers Company which brought him enormous wealth. Having perceived the possibilities of South Africa as a part of the British Empire, Rhodes entered Cape politics in 1881, and devoted himself to the ideal of a great united self-governing South Africa from the Cape to the Zambesi under the British flag, including the South African republics then existing. In 1864, Rhodes formed the British South African Company, which obtained an Imperial Charter to occupy and administer Matabeleland, forming the great tract of country to which he gave the name of Rhodesia. One of his dreams was a line of unbroken British territory connected by railway from the Cape to Cairo. In 1890, he became premier of Cape Colony, but the unfortunate raid of Dr. Jameson into the Transvaal in 1895 lost him the confidence of the Dutch in South Africa and of the Government at home. Rhodes then resigned the premiership and devoted himself to the development of Rhodesia. When, as he anticipated, the British Government in 1899 became involved in a war with the South African republics, he threw himself into Kimberley, and assisted in its defence. Having recovered the confidence to some extent of the Government at home and in South

Africa, he seemed destined to achieve still more, but was carried off by premature death at Groote Schuur near Cape Town. His body was interred in the Matoppo Hills overlooking Rhodesia. He played perhaps the most striking part in the history of modern British Imperial development. By his will he left large benefactions to the University of Oxford.

Presented, July 1905, by the executors of Mr. G. F. Watts, R.A., in accordance with the terms of his will. (1407.)

To the waist, face three-quarters to the left.

Dimensions (of canvas)—34¾ ins. by 26¾ ins.

DAVID ROBERTS, R.A., 1796–1864.

Drawn by Henry Hoppner Meyer.

Painter. Born near Edinburgh in humble circumstances. After being apprenticed to a house-painter he tried his hand at scene-painting and was employed at both Drury Lane and Covent Garden. He also obtained great success as an architectural painter, and after being elected a member of the Society of British Artists, was elected an Associate of the Royal Academy in 1839, and an academician in 1841. Late in life he travelled a great deal, especially in the East, and painted a great deal of picturesque landscape scenery. Died in London and buried at Norwood.

Purchased by the Trustees, March 1904. (1371.)

Bust, body turned to the left, head facing spectator.

Dimensions—10 ins. by 6¾ ins.

GEORGE BRYDGES, FIRST BARON RODNEY, K.B., 1719–1792.

Copy from a painting by Sir Joshua Reynolds, P.R.A.

Eminent admiral and naval commander. Born in London and educated at Harrow School. Entered the Royal Navy in 1732. Appointed Governor of Newfoundland, 1748. Promoted to be rear admiral, 1759, and vice admiral, 1762. Governor of Greenwich Hospital, 1765–1770. Admiral, 1778. In January, 1780, he gained a notable victory over the Spanish fleet off Cape St. Vincent, but was less successful three months later in an engagement with the French fleet off Martinique. In April, 1782, he gained a

remarkable victory over the French fleet near Dominica, though his conduct at the close of the action was much criticised. For these services he received the thanks of both Houses of Parliament, and was created a peer. Died in Hanover Square, London.

Purchased by the Trustees, March 1905. (1398.)

Standing figure to the hips in uniform, face three-quarters to the left.

Dimensions—39 ins. by 31¼ ins.

SIR THOMAS ROE, P.C., 1581?–1644.

Painted by Michiel Jansz Miereveldt.

Traveller and diplomatist. Born at Low Leyton, in Essex, and educated at Magdalen College, Oxford. Esquire of the body to Queen Elizabeth, and knighted by James I. In February 1609–10, he was sent by Henry, Prince of Wales, on a voyage to the Amazon, and explored that river and the Orinoco. In 1614 he was sent by James I., at the expense of the East India Company, as Ambassador to the Court of the Mogul Emperor of Hindostan, to arrange a commercial treaty, during which embassy he laid the foundations of the future British Empire in India. From 1621 to 1628 he resided at Constantinople as ambassador to the Ottoman Porte. On leaving Turkey he was employed on various diplomatic missions on the continent until his death. He was appointed Chancellor of the Order of the Garter in 1637, and a privy councillor in 1640. He was renowned as a scholar, gentleman and courtier, as well as a diplomatist. Buried at Woodford in Essex.

Purchased by the Trustees, January 1904. (1354.)

Bust, face three-quarters to the right.

Dimensions—28 ins. by 23 ins.

PAUL SANDBY, R.A., 1725–1809.

Painted in 1789 by Sir William Beechey, R.A.

Water-colour painter and engraver. Born at Nottingham. Employed as draughtsman to the military survey of the north of Scotland after the rebellion of 1745–6. Resided subsequently with his brother at Windsor, where he became noted as a

draughtsman, etcher, and caricaturist. He was a member of the original Society of Artists, contributed to their first exhibition in 1760, and in 1768, he was nominated as one of the twenty-eight original members of the Royal Academy. He was indefatigable as an artist and drawing-master. He so far improved the art of water-colour painting as to be styled 'the father' of the art. He adopted and improved a process of engraving, which he called 'aquatinta,' which became very popular. Died in Paddington.

Bequeathed, July 1904, by his grandson, William Arnold Sandby, Esq. (1379.)

To the waist, face almost profile to the right.

Dimensions—29 ins. by 24½ ins.

THOMAS SANDBY, R.A., 1721–1798.

Painted in 1792 by Sir William Beechey, R.A.

Architect and draughtsman. Elder brother of Paul Sandby, R.A. Born at Nottingham and employed with his brother as a military draughtsman, in which capacity he was present at the battles of Dettingen and Culloden. He was appointed deputy-ranger of Windsor Great Park and made many alterations and additions to the royal lodges. He also laid out Virginia Water. He was a member of the Society of Artists, and one of the original twenty-eight members of the Royal Academy. In 1777 he was appointed architect of His Majesty's Works, and in 1780 master-carpenter. Died at his lodge in Windsor Park, and buried at Old Windsor.

Bequeathed July 1904, by his grandson, William Arnold Sandby, Esq. (1380.)

Seated figure to below the waist, slightly turned to the left.

Dimensions—35¼ ins. by 27¼ ins.

JOHN SHARP, D.D., 1645–1714.

Drawn and engraved ad vivum by Robert White.

Archbishop of York. Born at Bradford and educated at Christ's College, Cambridge. Ordained, 1667, and gained a great reputation as a preacher at his rectory of St. Giles-in-the-Fields. In 1681 he was made Dean of Norwich, and during the reign of James II., whose authority in the Church he was not afraid to withstand, even as Chaplain-in-Ordinary to the King, he was

suspended from his duties. After the revolution Sharp was made Dean of Canterbury, but refused to accept any of the sees vacated by force, though in 1691 he accepted the Archbishopric of York, then vacated by death. Under Anne his influence in Church matters was very great, and he is described as "one of the greatest ornaments of the Church of England." He died at Bath.

Purchased by the Trustees.

Bust, in episcopal robes, face three-quarters to the right.

Dimensions—15 ins. by 10½ ins.

PERCY BYSSHE SHELLEY. *See* page 39 of the SUPPLEMENT.

CHARLES TALBOT, DUKE OF SHREWSBURY, K.G., 1660–1718.

Painted by Sir Godfrey Kneller.

Statesman and diplomatist. Son of the eleventh Earl of Shrewsbury and godson of Charles II. Succeeded his father as twelfth earl in 1667. Becoming a protestant in 1679, he lost favour with James II., and was one of the most active agents in favour of the Prince of Orange, who, as William III., appointed him Secretary of State. In 1694, in spite of some avowed sympathies with the Jacobite party, he became head of the administration, and was created duke and K.G. He withdrew from public affairs till 1710, when he became Lord Chamberlain to Queen Anne and afterwards Ambassador to France, Lord Lieutenant of Ireland, and Lord High Treasurer. At the death of the Queen he had a large share in assuring the succession of the Elector of Hanover, and was appointed Keeper of the Privy Purse to George I. From his high position and engaging qualities, he was sometimes known as the 'King of Hearts.' Died at Isleworth.

Purchased by the Trustees, November 1905. (1424.)

Bust, face three-quarters to the left.

Dimensions—29 ins. by 24 ins.

SAMUEL SMILES, LL.D., 1812–1904.

Painted by Sir George Reid, P.R.S.A.

Miscellaneous author. Born at Haddington and educated at Edinburgh University. Began life as a surgeon, but took to journalism and became also secretary of the South Eastern Railway. Author of 'Lives of George and Robert Stephenson,' 'Self-Help,' 'Duty,' 'Thrift,' and numerous other works tending to elevate the mind and promote a spirit of industry, energy and emulation, especially among the working classes. Died in London.

Presented, July 1904, by members of his family. (1377.)

Bust, face profile to the right.

Dimensions—24½ ins. by 18 ins.

JAMES SMITH, 1775–1839.

Painted by James Lonsdale.

Author and humorist. Born in London and associated with his brother, Horace Smith, in various literary works of a humorous nature, but chiefly with the celebrated 'Rejected Addresses,' published in 1833, on the occasion of the re-opening of Drury Lane Theatre. James Smith, who held the post of solicitor to the Board of Ordnance, was well known in society for his wit and genial humour. Died in London and buried in St. Martin's-in-the-Fields.

Purchased by the Trustees, July 1905. (1415.)

Seated figure to below the knees, with a stick, face three-quarters to the right.

Dimensions—35½ ins. by 27½ ins.

EDWARD SEYMOUR, DUKE OF SOMERSET, K.G., 1506?–1552.

Painter uncertain.

The Protector. Brother of Queen Jane Seymour. Esquire of the body to Henry VIII., Lord High Admiral, Lord Great Chamberlain, and Lieutenant General of the Army. Created Viscount Beauchamp, 1536, and Earl of Hertford, 1537. On the accession of his nephew, Edward VI., to the throne in 1547, he

was given the title of Protector and created Duke of Somerset. As Protector and Governor of the young king Somerset governed the country, and introduced many important religious reforms. Having made many enemies, in spite of his lofty aims in his government, he was deposed and eventually charged with conspiracy, convicted of felony and beheaded on Tower Hill.

Purchased by the Trustees, May 1904. (1375.)

Bust on panel, face three-quarters to the left.

Dimensions—17½ ins. by 13½ ins.

JOANNA SOUTHCOTT, 1750–1814.

Drawn in 1812 by William Sharp.

Religious fanatic and impostor. Born in Devonshire, the daughter of a farmer, and in early life employed as a domestic servant. She joined the Methodist persuasion in 1791, and after that date began to make prophecies, which she sealed up. By degrees she obtained a following among the clergy and others, and in 1802 she began a new practice of sealing the faithful. The number of her adherents and their infatuation led to her further assumption of the character of the 'Lamb's Wife' and future mother of Shiloh or the Messiah. The event was eagerly awaited in 1814 when she professed to show signs of maternity, although in her 64th year, but the symptoms were those of illness, which ended in death and the exposure of an imposture, which, however, even afterwards, retained a number of believers and adherents.

Purchased by the Trustees, May 1905. (1402.)

Seated figure, to below the waist, face three-quarters to the left.

Dimensions—9 ins. by 7¼ ins.

HERBERT SPENCER, 1820–1903.

Painted in 1872 by John Bagnold Burgess, R.A.

Philosopher. Born at Derby, the son of a teacher, and began life as a civil engineer. He at an early age became interested in questions of social philosophy and scientific progress, and in 1842 published a series of letters on the 'Sphere of Government.' Subsequently he devoted his life to the study of scientific,

political, and speculative philosophy, and in a series of writings on psychology, sociology, and kindred subjects elaborated and completed a system of 'Synthetic Philosophy,' which gained him a European reputation as one of the foremost thinkers of his age. Died at Brighton.

Bequeathed by Mr. Herbert Spencer, and accepted by the Trustees, March 1904. (1358.)

Seated figure to the knees, body turned to the left, facing spectator.

Dimensions—46 ins. by 37½ ins.

ANOTHER PORTRAIT.

Marble bust by Sir Joseph Edgar Boehm, Bart., R.A.

Bequeathed by Mr. Herbert Spencer, and accepted by the Trustees, March 1904. (1359.)

ALFRED STEVENS, 1818–1875.

Death-mask taken immediately after death by Reuben Townroe.

Artist. Born and educated at Blandford in Dorsetshire, the son of a house-painter. Studied art in Italy, working in every branch of art. Worked for a year with the sculptor Thorwaldsen in Rome. In 1845 he settled in London as a teacher at the school of design, and devoted his time to this branch of art in London, and especially at Sheffield. In 1856 he entered into the competition for the Wellington monument to be erected in St. Paul's Cathedral. Though not at first successful, the work was eventually entrusted to him, but it was not completed at the time of his death. It has, however, been regarded by competent authorities as the finest plastic work of modern times. Stevens, whose genius was barely appreciated during his lifetime, now ranks amongst the greatest artists of last century.

Purchased by the Trustees, July 1905. (1413.)

JOSEPH STEVENSON, LL.D., S.J., 1806–1895.

Medallion modelled by Charles Matthew.

Historian and archivist. Born at Berwick-on-Tweed. Having turned his attention to antiquarian and literary pursuits, he was appointed in 1831 as assistant in the Department of manuscripts at the British Museum and took up the special study of the early records of British History. He was instrumental in inducing the Government to undertake the Rolls Series of historical publications known as 'Chronicles and Memorials of Great Britain and Ireland.' In 1863 he was received into the Roman Catholic Church, and after the death of his wife was in 1872 ordained priest, eventually being admitted a member of the Society of Jesus. Died at Farm Street, Berkeley Square.

Presented, March, 1895, by Everard Green, Esq., F.S.A. (982.)

DUGALD STEWART, 1753–1828.

Drawn in 1811 by John Henning.

Eminent philosopher. Born and educated at Edinburgh, where his father was professor of mathematics at the University. Succeeded his father in this chair, but in 1785 was transferred to the chair of moral philosophy. From this date he took a leading place as a lecturer and philosopher, and obtained a reputation unrivalled by any other British philosopher, having a large influence on the public men of the period. Died at Edinburgh.

Presented, March 1906, by Mrs. Henry Lyell. (1428.)

Bust, face in profile to the right.

Dimensions—6¾ ins. by 5½ ins.

EDWARD STILLINGFLEET, D.D., 1635–1699.

Painted perhaps by Mary Beale.

Bishop of Worcester. Born at Cranborne, in Dorsetshire, of an old Yorkshire family, and educated there and at St. John's College, Cambridge, of which he became a fellow. He published his first theological writings in 1659, and was afterwards famous as a brilliant and sound writer on subjects of theological controversy.

He was also an eloquent and popular preacher at the Rolls Chapel, in London, and at Whitehall, before the King. Rector of Sutton, in Bedfordshire, and Canon of Canterbury. Preferred to the bishopric of Worcester in 1689 by William III. Died in London and buried in Westminster Abbey.

Purchased by the Trustees, November 1904. (1389.)

Seated figure to below the knees in episcopal robes, face slightly turned to the right.

Dimensions—48½ ins. by 39½ ins.

GEORGE STUBBS, A.R.A., 1724–1806.

Painted in water-colours by Ozias Humphry, R.A.

Eminent animal-painter, and author of an important work on 'The Anatomy of the Horse.' Born at Liverpool and died in London.

Purchased by the Trustees, March 1905. (1399.)

Standing figure to below the waist, face three-quarters to the right.

Dimensions—20 ins. by 15⅝ ins.

JOHN ADDINGTON SYMONDS, 1840–1893.

Drawn by Carlo Orsi.

Born at Bristol, the son of an eminent physician of the same name. Educated at Harrow and at Magdalen College, Oxford, where he gained the Newdigate prize poem in 1860. Owing to symptoms of pulmonary disease, he was obliged to stay the greater part of his life abroad, chiefly at Davos Platz. He was a prolific and voluminous writer of essays, history, and poetry, in all of which he attained a high level, and as a critic or expositor of literature and history, his influence was stimulating and suggestive. His principal work was 'The History of the Italian Renaissance,' completed in 1886. Died and buried at Rome.

Presented, March 1906, by Mrs. Henry J. Ross. (1427.)

To the waist, facing the spectator, head resting on his hand.

Dimensions—22 ins. by 18 ins.

ARCHIBALD CAMPBELL TAIT, D.D., 1811–1882.

Drawn in crayons in 1867 by Lowes Dickinson.

See page 476.

Purchased by the Trustees, March 1906. (1431.)

Head, face three-quarters to the right.

Dimensions—23½ ins. by 18¾ ins.

CHARLES, SECOND VISCOUNT TOWNSHEND, K.G., 1674–1738.

Painted by Sir Godfrey Kneller.

Eminent statesman. Educated at Eton and King's College, Cambridge. Succeeded his father as Viscount in 1687, and early in life joined the Whig party. Made a Privy Councillor in 1708, and Captain of the Yeomen of the Guard. In 1709 he was accredited ambassador and plenipotentiary to the States-General at the Hague, and from that time took a conspicuous part in framing various treaties relating to the northern states of Europe and securing the Hanoverian succession. On the accession of George I. he was made a Secretary of State and for many years shared the government of England with Sir Robert Walpole, whose sister he had married. He continued to play a principal part, as the chief politician of his day, and in spite of many fluctuations in his success retained his power until 1730, when he found himself in disagreement on foreign politics with Walpole and Queen Caroline, and retired to his seat at Rainham in Norfolk, where in died.

Purchased by the Trustees, March 1904. (1363.)

Standing figure to the knees, three-quarters to the right.

Dimensions—48 ins. by 38½ ins.

WILLIAM VINCENT, D.D., 1739–1815.

Drawn by Henry Edridge, A.R.A.

Divine and geographer. Born in London, and educated at Westminster School and Trinity College, Cambridge. Appointed head master of Westminster School in 1788, and in 1802 was

promoted to be Dean of Westminster in reward for his zeal in the cause of religious education. During his time of office as dean, many important works were carried out in Westminster Abbey. Dean Vincent made a special study of ancient geography, and has been regarded as the greatest comparative geographer of his time. Buried in Westminster Abbey.

Purchased by the Trustees, April 1906. (1434.)

Bust, seated facing spectator, head turned three-quarters to the right.

Dimensions—9 ins. by 7 ins.

GEORGE FREDERICK WATTS, O.M., R.A., 1817–1904.

Painted in early life by Henry Wyndham Phillips.

Eminent painter. Born in London. Absolutely self-taught as an artist except for a few weeks in the drawing-school of the Royal Academy. His admiration for the Elgin marbles greatly influenced his style and developement as an artist. In 1843 he was a successful competitor at the cartoon competition for Westminster and was in consequence able to go to Italy, where he was helped and patronized by Lord and Lady Holland. On his return he was again successful in a second competition for decorative painting at Westminster. Always actuated by an intense desire to develope a true love and appreciation for art and an understanding of its moral import, Watts devoted his life to trying, in his own words, "every means of stimulating, cultivating, and popularizing the noblest expressions of art," and thereby, "to urge man to higher thoughts and things." Many of his most important paintings were painted by him as a gift to the nation, including the series of portraits of great men now in the National Portrait Gallery. After a long and noble career he died at his residence, Little Holland House, Kensington, still in full possession of his powers as an artist. He was a Trustee of the National Portrait Gallery.

Presented, July 1904, by Henry Wagner, Esq., F.S.A. (1378.)

To the waist in profile to the right.

Dimensions—35½ ins. by 25¼ ins.

ANOTHER PORTRAIT.

Painted (unfinished) by himself.

Presented, July 1905, by Mr. Watts's executors in accordance with the terms of his will. (1406.)

Bust, face profile to the right.

Dimensions—25 ins. by 20 ins.

WILLIAM WHEWELL, D.D., F.R.S., 1794–1866.

Plaster-cast from a bust modelled in 1851 by Edward Hodges Baily, R.A.

Master of Trinity College, Cambridge. Born at Lancaster of humble parentage. Educated at Lancaster Grammar School and at Heversham and afterwards at Trinity College, Cambridge, where he was second wrangler in 1816. Whewell became fellow, tutor, mathematical lecturer, and eventually Master of Trinity College. He was noted for his scientific attainments, especially in mineralogy and geology, and for his general powers of accumulating knowledge. In 1837 he published a 'History of the Inductive Sciences,' and other works in natural philosophy. His investigations on the theory of tides were of special value. Died and buried at Cambridge.

Purchased by the Trustees, November 1904. (1390.)

CALEB WHITEFOORD, F.R.S., 1734–1810.

Painted by Sir Joshua Reynolds, P.R.A.

Diplomatist, political writer, and friend of Dr. Johnson, Goldsmith and Sir Joshua Reynolds. Secretary to the Commission which concluded peace with the United States of America at Paris in 1782.

Purchased by the Trustees, March 1905. (1400.)

To the waist, face three-quarters to the left.

Dimensions—29¼ ins. by 24½ ins.

SIR CYRIL WYCH, P.R.S., P.C., 1632 ?–1707.

Painter uncertain.

Statesman and man of science. Born at Constantinople, where his father was ambassador, and educated at Christ Church, Oxford. Knighted at the Hague, 1660, by Charles II. First entered Parliament in 1661. Secretary to the Lord Lieutenant of Ireland in 1692, and Lord Justice of Ireland, 1693. One of the earliest fellows of the Royal Society, of which he was elected President in 1683. Married a niece of John Evelyn, the diarist, and buried at Hockwold in Norfolk.

Presented, November 1905, by his lineal descendant, Cyril Wych, Esq. (1422.)

To below the waist (reduced from full-length), face three-quarters to the right.

Dimensions—50 ins. by 40 ins.

COLLECTIVE PORTRAITS.

A CLUB OF ARTISTS IN 1735.

Painted by Hamilton.

This club was composed of some of the leading artists and amateurs of the day, one of the latter being Matthew Robinson, Esq., of West Layton in Yorkshire, father of the famous Mrs. Montagu, for whom the picture appears to have been painted.

(1) MR. ROBINSON appears seated in front of a table in a grey suit: round him are grouped in order from left to right.

(2) GEORGE VERTUE, 1684–1756, the engraver. (See p. 499.)

(3) HANS HUYSSING, fl. 1715–1745, a Swedish portrait-painter, then in fashion.

(4) MICHAEL DAHL, 1656–1743, a Swedish portrait-painter, who was the rival and successor of Sir Godfrey Kneller, as the most fashionable portrait-painter of his day.

(5) —. THOMAS, an architect.

(6) JAMES GIBBS, 1682–1734, the famous architect. (See p. 187.)

(7) JOSEPH GOUPY, *d.* 1763, water-colour painter and etcher.

(8) CHARLES BRIDGEMAN, d. 1738, gardener: laid out the Serpentine and Kensington Gardens.

(9) BERNARD BARON, *d.* 1762, the engraver.

(10) JOHN WOOTTON, *d.* 1765, the famous painter of horses and landscapes.

(11) JOHN MICHAEL RYSBRACK, 1693?–1770, the famous sculptor.

(12) —. HAMILTON, the painter of the picture.

(13) WILLIAM KENT, 1684–1748, painter, sculptor, architect and landscape gardener; architect of the Horse-Guards and Treasury buildings, and other important works.

Purchased by the Trustees, July, 1904. (1384.)

Dimensions—34 ins. by 43 ins.

EMINENT MEN OF SCIENCE, LIVING IN THE YEARS 1807–8.

Original sketches for the drawing by Sir John Gilbert, R.A., already in the National Portrait Gallery.

See page 549.

Purchased by the Trustees, July 1904. (1381A.)

Dimensions—11 ins. by 4½ ins.
8 ins. by 3½ ins.

See ARCTIC EXPLORERS, page 570.

A portrait of STEPHEN PEARCE, 1819–1904, *painted by himself*, and bequeathed by him to the Trustees of the National Portrait Gallery to be hung with the series of Arctic portraits, which he painted, was accepted by the Trustees, July 1904, and hung according to his wish as part of that series. (1381.)

Bust, body facing front, head in profile to the right.

Dimensions—23½ ins. by 19½ ins.

MISCELLANEOUS ENGRAVINGS, PHOTOGRAPHS, ETC.,

ON EXHIBITION IN THE GALLERY.

See page 580.

JOHN PYM, 1584–1643.

Contemporary woodcut from a portrait by Edward Bower, published in 1642.

The famous parliamentary statesman. Bred as a lawyer, he entered parliament in 1614, and soon became noted for his advocacy of the right of popular opinion, as a necessary support to a right government. It was not, however, until 1640, that he became the acknowledged leader of the parliament in opposition to the King, and especially against the Earl of Strafford. In January 1642, he was the leader of the five members impeached by the King's instructions, but without success. From that time Pym was practically the leader of the civil war against the King's authority in parliament and in the field, until his death in December 1643, when he received a public funeral in Westminster Abbey.

Purchased by the Trustees, December 1905. (1425.)

OLIVER CROMWELL, 1599–1658.

See page 584.

Photographs withdrawn from exhibition.

PERCY BYSSHE SHELLEY, 1792–1822.

Photograph from a sketch by William Edward West taken at Villa Rossa, near Leghorn, in June 1822.

See page 436.

Presented by Richard Garnett, Esq., C.B., LL.D.

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